

# Journal of the Royal Society of Arts

NO. 4951

FRIDAY, 13TH MAY, 1955

VOL. CIII

## FORTHCOMING MEETINGS

MONDAY, 16TH MAY, at 6 p.m. The last of three CANTOR LECTURES on 'Stone in Architecture', entitled 'The Stonemason's Craft', by W. F. Haslop. (The lecture will be illustrated with lantern slides.)

WEDNESDAY, 18TH MAY, at 2.30 p.m. POPE MEMORIAL LECTURE. 'Some Recent Development in the Chemistry of Nucleic Acids', by Sir Alexander Todd, M.A., D.Sc., F.R.S., Professor of Organic Chemistry, University of Cambridge. Sir Robert Robinson, O.M., D.Sc., LL.D., F.R.S., Waynflete Professor of Chemistry, Oxford University, will preside.

THURSDAY, 19TH MAY, at 5.15 p.m. COMMONWEALTH SECTION. THOMAS HOLLAND MEMORIAL LECTURE. 'Scientific Research in India', by Professor Sir Alfred Egerton, M.A., D.Sc., F.R.S., The Right Honble. Viscount Waverley, P.C., G.C.B., G.C.S.I., G.C.I.E., F.R.S., will preside. (The lecture will be illustrated with lantern slides. Tea will be served from 4.30 p.m.)

WEDNESDAY, 8TH JUNE, at 2.30 p.m. 'A Survey of Coins and Medals', by C. H. V. Sutherland, M.A., D.Litt., Deputy Keeper of Coins, Ashmolean Museum, Oxford. Professor A. E. Richardson, F.R.I.B.A., President, Royal Academy of Arts, and Member of Council of the Society, will preside. (See special notice.) (The lecture will be illustrated with lantern slides.)

TUESDAY, 28TH JUNE, at 2.30 p.m. 'The Medal in Art and Society', by Jean Babelon, Conservateur-en-Chef du Cabinet des Médailles, Bibliothèque Nationale, Paris. Professor Michael Grant, O.B.E., M.A., President, Royal Numismatic Society, will preside.

Fellows are entitled to attend any of the above meetings without tickets and may also bring two guests. When they cannot accompany their guests, Fellows may give them special passes, books of which can be obtained on application to the Secretary.

## VISIT OF THE CHAIRMAN TO MALTA

The Chairman of Council and Mrs. Munro Runtz visited Malta last month on the invitation of the President of the Malta Society of Arts, the Honble.

Mr. Justice A. J. Montanaro-Gauci, C.B.E., K.M., LL.D., to return the visit paid by him to the Society in London on the occasion of the Bicentenary celebrations.

Mr. and Mrs. Runtz were met on their arrival by Mr. Montanaro-Gauci. On the evening of Sunday, 17th April, they attended a reception in their honour, held at De La Salle Palace, Valetta. Among the large number of members and guests who attended the reception were His Honour the Lieutenant-Governor and Mrs. Trafford Smith, His Honour the Chief Justice Sir Luigi Camilleri and Lady Camilleri, Mrs. L. Jeger, M.P. for Holborn and St. Pancras, Mr. and Mrs. E. Cuschieri, Father Patrick McLoughlin, Salesian Provincial Delegate, Professor V. R. Galea, the Reverend Professor S. M. Zarb, O.P., Mrs. O. Galea Naudi, Dr. and Mrs. V. Buttigieg, Captain and the Honble. Mrs. de Trafford, Lieutenant-Commander and Mrs. Day, Mr. and Mrs. E. Baldacchino, and Mr. J. Delia.

The President of the Malta Society of Arts introduced the Chairman and Mrs. Runtz in a short speech of welcome, to which Mr. Runtz replied on behalf of the Society and the Faculty of Royal Designers for Industry.

On the following evening, Mr. Montanaro-Gauci entertained Mr. and Mrs. Runtz to lunch at the Phoenicia Hotel, and on the Tuesday at his house in Old Bakery Street, and on their departure presented Mrs. Runtz with a beautiful silver filigree brooch, made by students at the Malta School of Art. In addition to members, a number of leading Maltese personalities were present.

#### *CHAIRMAN OF COUNCIL FOR 1955-56*

At the meeting of Council on Monday, 9th May, in accordance with Bye-law 75, as revised at the last Annual General Meeting, Dr. R. W. Holland, O.B.E., M.A., was chosen to succeed the present Chairman of Council, Mr. E. Munro Runtz, F.R.I.C.S., at the expiration of the latter's term of office in July.

#### *OVERSEAS MARKET RESEARCH ESSAY COMPETITION*

In view of the importance to the economic future of Great Britain of the country's ability to compete successfully in overseas markets, the Society and the British Export Trade Research Organisation (1952) Ltd., have organized jointly a competition, with the purpose of stimulating interest in the subject of market research. Competitors, who must be working or intending to work for a British Company or organization at home or abroad, and should be under 35 years of age on 1st September, are required to write an essay on the subject of 'How can Market Research help towards profitable export marketing?'. The winner will receive a grant of £500 to enable him to study marketing conditions at first hand in an overseas country. Full particulars of, and entry forms for the competition may be obtained on application to the Secretary. The closing date for receipt of entries is 1st September.

*EXHIBITION OF EUROPEAN MEDALS, 1930-1955*

With the object of encouraging an interest in this country in the design of medals the Society has organized an 'Exhibition of European Medals, 1930-1955', which will be held in the Library for three weeks in June. The Exhibition will include over two hundred medals, together with a small number of coins, which have been selected with the advice and help of the Royal Numismatic Society and the *Fédération Internationale des Editeurs de Médailles*. Apart from the United Kingdom the following 11 countries will be represented: Austria, Belgium, Denmark, Finland, France, Holland, Italy, Norway, Spain, Sweden and Switzerland. The Exhibition will be open daily; admission will be free.

The exhibition will be opened by Professor A. E. Richardson, P.R.A., F.R.I.B.A., at a meeting in the Society's House on 8th June, at which a paper will be read by C. H. V. Sutherland, M.A., D.Litt., Deputy Keeper of Coins, Ashmolean Museum, Oxford, and Past-President of the Royal Numismatic Society, on '*The Art of the Modern Medal*'.

On 28th June, the day before the exhibition ends, Monsieur Jean Babelon, Conservateur-en-chef du Cabinet des Médailles, Bibliothèque Nationale, will come from Paris to read a paper on '*The Medal in Art and Society*'.

*EXHIBITION OF BURSARY DESIGNS*

The exhibition of the winning and commended designs in the 1954 Industrial Art Bursaries Competition will be held at the Royal Society of Arts from Monday, 16th May to Saturday, 28th May. Both set tests and examples of work will be included in the exhibition, together with the reports prepared by Bursary winners on the use made of their awards in 1954.

The exhibition will be open from 10 a.m. to 5.30 p.m. on Mondays to Fridays, and from 10 a.m. to 12.30 p.m. on Saturdays, 21st and 28th May.

*MEETING OF COUNCIL*

A meeting of Council was held on Monday, 9th May, 1955. Present: Mr. E. Munro Runtz (in the Chair); Mr. F. H. Andrews; Sir Frank Brown; Sir Edward Crowe; Mr. Robin Darwin; Mr. John Gloag; The Earl of Halsbury; Mr. A. C. Hartley; Dr. R. W. Holland; Lord Latham; Sir Harry Lindsay; Mr. F. A. Mercer; Sir Francis Meynell; Mr. O. P. Milne; Mr. E. M. Rich; Professor A. E. Richardson; Mr. A. R. N. Roberts; Sir Andrew Rowell; Sir Harold Saunders; Sir Selwyn Selwyn-Clarke; Sir John Simonsen; Professor Dudley Stamp; Sir Stephen Tallents; Mr. William Will; Sir Griffith Williams; and Mr. J. G. Wilson; with Mr. K. W. Luckhurst (Secretary); Mr. R. V. C. Cleveland-Stevens (Deputy Secretary) and Mr. David Lea (Assistant Secretary).

*ELECTIONS*

The following candidates were duly elected Fellows of the Society:

Andrews, Harry Buller, Bexley, Kent.  
 Bagshaw, Antony Fletcher, Clifton, Derbys.  
 Borg-Xvered, Joseph M., Malta, G.C.  
 Fairer, John Godfrey, M.R.C.S., Watford, Herts.

- Galbraith, Daniel Harcourt, B.S.A., Bowness, Alberta, Canada.  
Germain, Eric Wilfred, London.  
Gill, John Stanley, Connah's Quay, Flintshire.  
Gray, Archibald, D.A., Glasgow.  
Hilton, Colin Clough, Bolton, Lancs.  
Hilton, Robert Drewitt, Bromley, Kent.  
Judge, Rupert Cyril, London.  
Keyton, George Thomas Ernest, Heathfield, Ayr.  
Le Rougetel, Sir John Helier, K.C.M.G., M.C., Oxford.  
Mills, Cyril Arnold, Ruislip, Middx.  
Nathan, The Right Honble. Lady, M.A., J.P., L.C.C., London.  
Neighbour, David George, London.  
Perera, Kanahala Heratwasala Bandaralage Anthony Felix, Wattala, Ceylon.  
Riley, Frank Walter, London.  
Stewart, John Ronald Fraser, Malvern, Worcs.  
Svejdar, Lady Honor, Clonsilla, Co. Dublin, Ireland.  
Ward, Charles Leslie Clifford, Haslemere, Surrey.  
Wood, Frederick Joseph Henry, Ilford, Essex.  
Wood, James Henry, Bognor Regis, Sussex.

## ALBERT MEDAL

Further consideration was given to the award of the Albert Medal for 1955 and a name selected for submission to H.R.H. The President.

## EXAMINATIONS CENTENARY

Consideration was given to appropriate measures for the celebration of the centenary of the Society's first examination which was held in 1856.

## EVENING DISCUSSION MEETINGS

On the recommendation of the Special Activities Committee, it was agreed to continue for a further session the experimental series of Evening Discussion Meetings which was begun in January last.

## WORLD HEALTH ORGANIZATION

It was decided to accept an invitation to become a founder-member of the United Kingdom Committee of the World Health Organization.

## SOCIETY'S HOUSE

Consideration was given to a number of minor repairs to the Society's House.

## CHADWICK TRUST

Mr. E. M. Rich was reappointed as the Society's representative on the Chadwick Trust.

## JOHN NASH MEMORIAL

It was agreed to make a small contribution towards the memorial to John Nash, which is to be erected in the portico of All Souls' Church, Langham Place, W.1.

## ANNUAL GENERAL MEETING

It was decided that the Annual General Meeting should be held on Wednesday, 6th July, at 3 p.m.

## OTHER BUSINESS

A quantity of financial and other business was transacted.

# BUSINESS AS PATRON OF THE ARTS IN THE INDUSTRIAL AGE

*A paper by*

*F. C. HOOPER, B.Sc.,*

*Managing Director, Schweppes, Ltd., read to the  
Society on Wednesday, 2nd March, 1955, with Sir  
Francis Meynell, Master of the Faculty of Royal  
Designers for Industry, in the Chair*

THE CHAIRMAN: Pity the poor chairman! Either he talks about the subject which the lecturer is going to deal with, in which case he exposes his own pathetic ignorance to the lecturer, or he talks about the lecturer himself, and exposes him to the public. If he knows the lecturer very well, as I know our lecturer to-day, he may feel that this exposure is a little too intimate. He has to avoid most carefully any reference to his friend's splitting certainly not of infinitives, but let us say of hairs; or his slicing at golf, or at the dinner table, or his habits of over calling at bridge. All these must obviously be secret and private. So let us leave these intimate personalities and talk about the function rather than about the man.

Mr. Hooper is a very successful business man, but that is not in my view his greatest claim to our affection and admiration. The significant point is he is a *civilized* business man; and in the few years that atomic scientists may allow civilization to survive, let us at least enjoy now as much of civilization as we can. By civilized, I mean that Mr. Hooper accepts the simple interpretation of that vital word in his work and in his attitude—the meaning of the word as derived from citizen, somebody with an apprehension of the pleasure, the duty, the honour and the privilege of being a citizen. In short, his activities have respected and enlarged the manners and the amenities of his fellow men. That is something which it is not possible to say of every business man.

When he was head of a great department store he saw to it that the goods which he sold were honestly and faithfully designed. When he became the head of a great manufacturing company he saw to it that its good products were properly labelled and amusingly advertised to people of discrimination. This is not only his practice—it is also his preachment; and he has done a great deal to instil into other people the ideas of a civilized and imaginative approach to the problems of business. I think that it is true to say that Mr. Hooper has never played down to his public, but has persuaded a public to play up to him.

*The following paper was then read:*

## THE PAPER

In his *Dictionary of the English Language*, Samuel Johnson defined a patron as 'commonly a wretch who supports with insolence, and is paid with flattery'. He embroiders this theme in his celebrated letter to Lord Chesterfield, an epistolary triumph of invective:

Is not a Patron, my Lord, one who looks with unconcern on a man struggling for life in the water, and, when he has reached ground, encumbers him with

help? The notice which you have been pleased to take of my labours, had it been early, had been kind; but it has been delayed till I am indifferent, and cannot enjoy it; till I am solitary, and cannot impart it; till I am known, and do not want it. I hope it is no very cynical asperity not to confess obligations where no benefit has been received, or to be unwilling that the Publick should consider me as owing that to a Patron which Providence has enabled me to do for myself.

Having carried on my work thus far with so little obligation to any favourer of learning, I shall not be disappointed though I should conclude it, if less be possible, with less; for I have been long wakened from that dream of hope in which I once boasted myself with so much exultation, my Lord, your Lordship's most humble, most obedient servant,

Sam Johnson.

Though invigorating, Dr. Johnson was no impartial observer. Did he not, when writing accounts of Parliamentary debates, determine that the Whig dogs should not get the best of it? In spite of his discouraging introduction to the subject of patronage, I shall persevere with my subject—'Business as Patron of the Arts in the Industrial Age'. A wide field stretches before me. I shall speak of business, not merely of industry; for business includes the manifold activities of the financier, the *entrepreneur* and the carrier. And I shall speak of the arts, not merely of art in its pictorial sense.

Sir Francis Meynell, whom I am delighted to see as my Chairman to-day, once said that there were but three basic arts—poetry, painting and *pâtisserie*, and that it was from *pâtisserie* that architecture was largely derived. There is much to commend the confectioner's art among the higher gifts of mankind. Augustus Charles Pugin, after all, designed not only Gothic churches in the revived style, but also puddings for King George IV. To-day, however, I should prefer not to confine myself to the visual arts, but also to mention music, opera, ballet and theatre—the arts which in fact the Arts Council includes within its scope.

As for the Industrial Age, I doubt whether historians will call it by that name. Perhaps they will claim that it ended in 1939, when a Victorian belief in unlimited material plenty and the inevitability of progress withered in the face of world war; or even in 1914, possibly the last year in which an Englishman could go about his business with a mind unruffled by thoughts of insecurity.

Historians are likely to see our age as a period of disintegration in which interdependent prosperities were sacrificed to a struggle between rival economic and political systems, using the weapons of atomic power. Professor Ortega y Gasset discerns in this century the crumbling away of European civilization, primarily humanistic, under the disintegrating power of science and specialization. 'Professionalism and specialization', he says, 'through insufficient counterbalancing have smashed the European man in pieces. When we say that "Europe is broken in pieces", thinking to use a baroque and exaggerated expression, we say more than we suspect. Indeed, the crumbling away of Europe is the result of the invisible fragmentation that European man has progressively undergone'.

With an annual Defence Vote for Great Britain of about £1,600,000,000, we must surely refer to our epoch as the Age of Nuclear War rather than that of

Industry. It is thus survival rather than the art of living which claims our attention. In such a climate of thought, the decencies of life are the first to perish. It is not easy to concentrate on the redecoration of a ship's saloon when the vessel is thought likely at any moment to founder.

Patronage, then, is the child of material prosperity. Its most flourishing age in the last century was between 1860 and 1885. In the first of these two years, 1860, Gladstone, at that time Chancellor of the Exchequer, told Palmerston that he would regard a loan for the purpose of spending £11,000,000 on defence as a betrayal of his public duty. In 1886 another Chancellor, Lord Randolph Churchill, resigned office because an estimate of £31,000,000 for the Army and the Navy was 'very greatly in excess of what I can consent to'. With expenditure on armaments at such a low level, art patronage flourished. Picture sales were estimated at about £70,000 a month; 5,500 guineas were paid for Holman Hunt's *The Finding of Christ in the Temple*. Alma Tadema used to complain that he made no more than £10,000 a year by painting—equivalent to about £40,000 a year tax free in our own day.

There is a certain irony in this. Many of us to-day believe that such patronage was misguided. Money was lavished by people without taste upon artists whose work we no longer believe to be of enduring worth. Before the nineteenth century, those able to exercise patronage were precisely those best educated to dispense it wisely upon works of lasting merit. The Industrial Revolution drove a wedge between power and judgment, between money and taste. The newly enriched factory owners of the last century bought pictures as an outward mark of their success, just as to-day the successful industrialist buys a farm, not for the sole purpose of showing losses which can be set against income tax, but to enjoy that prestige which comes from the ownership of land and, still more, from the possession of prize stock and pedigree herds. But did it matter that money was being spent on what were, after all, pictures of little merit? The tradition was being kept alive that some people in the state should devote their lives to producing paintings or sculpture, and that others should pay generously for the fruits of their toil. Nurture such a tradition, and the time will surely come when it pays dividends—in the form of works of art of lasting merit.

The decline in the picture-buying habit was recently illustrated in the experience of the new President of the Royal Academy. After his election, he was reported to have said that everybody ought to have a picture over his mantelpiece. Within 48 hours, he told an interviewer, he had received over 600 requests for advice on what to buy and where to buy it. So much has the habit of picture buying declined; so much has the public, too, lost confidence in its capacity to know what it likes. In the Industrial Age the patrons, big and little, knew what they wanted, knew where to get it, and could pay for it.

In the past, the arts flourished under the patronage of the Church, the courts, the aristocracy, the landed gentry and, more recently, of the individual industrialist. All of these have now had to forego the pleasures and responsibilities of patronage. High taxation has deprived the private patron of that personal fortune which enabled him to buy works of art for his delectation or to dispense



substantial sums on the arts as a social contribution to the community. Thus Wyndham Lewis says in *The Demon of Progress in the Arts*:

The world wars and revolutions which began in the second decade of this century have, at last, so shattered the economies of Europe, and modified the outlook of those societies which remain, that the artist, painter and sculptor find it increasingly difficult to make anything like a regular living. . . . The people who buy pictures to hang on walls grow fewer and fewer. Taxation has put that little habit out of reach of the great majority.

To make good this deficiency in patronage is a problem to which all civilized communities must turn their attention. There remain, it seems, only two adequate sources from which money can be extracted for the purpose. One is the State—in which I include local authorities; the other is business. During the past decade, it is chiefly from the State that patronage has flowed. Business has used its wealth sparsely and cautiously. To convince the man of business, whose horizons may never have extended far beyond the walls of his factory, that he should disburse part of his company's profits on the arts, is a formidable task. Perhaps this may become easier if it is first made clear precisely what we do not mean by modern patronage.

Great creative artists have rarely attached importance to the material rewards of their labours. In the age of the Welfare State there is an obvious temptation for the artist to betray this ideal. Just as farmers have successfully sought the security denied them by nature, so artists might also claim the right to be 'feather-bedded' against a lack of wealth or appreciation among their non-artistic fellows.

Though I should be the last to advocate hardship for its own sake, I also believe that too much security does not always encourage the creative spirit. Artistic genius needs something on which to sharpen its teeth—a flint rather than a feather bed. It is part of the necessary discipline of the arts, as indeed it is of every branch of creative endeavour, that there must be an effort and a struggle. Business will not tolerate an indiscriminate form of patronage designed to provide security for all who profess to be exponents of the arts.

Whatever our approach to the precise methods by which business might patronize artists, few will deny the need that exists to-day in England for æsthetic stimulation. With the advance of public education, the gap has narrowed between the small cultivated society to whom artistic appreciation was once confined, and the general public. Particularly during the anxieties and hardships of war, people sought spiritual solace in beauty. There was hardly a branch of the arts which did not flourish in this new-found warmth of appreciation. Nor has it since declined. Royal Festival Hall concerts, the Sadler's Wells ballet, Tate Gallery and Burlington House exhibitions, Stratford-on-Avon productions of Shakespeare—all indicate a strong public desire to see and enjoy, even when there is not always an ability to understand.

Three years ago we heard much—perhaps too much—of the second Elizabethan Age. It was natural for us to cast our eyes back to a time of national exuberance and vitality which saw the beginning of our prosperity, when trade and the arts flourished side by side, and men enjoyed life with all their senses;



too long had we been restricted to what was useful and necessary. In particular we wondered whether we could belatedly recapture our supremacy in the arts, in music and painting and dancing and poetry. In the first Elizabethan Age appreciation by the merchant and middle classes encouraged the flowering of the arts.

G. M. Trevelyan says in his *English Social History*:

It was not merely that (Shakespeare) happened to be born in that age. His work would never have been produced in any other period than those late Elizabethan and early Jacobean times in which it was his luck to live. He could not have written as he did, if the men and women among whom his days were passed had been other than they were, in habits of thought, life and speech, or if the London theatres in the years just after the Armada had not reached a certain stage of development, ready to his shaping hand.

It was no accident that Shakespeare's plays were more poetry than prose, for the audience he addressed, as indeed the common English in town and country alike, were accustomed to poetry as the vehicle of story-telling, entertainment, history and news of contemporary incidents and sensations. . . . And Lyrics and love-songs, of which the words survive as masterpieces of literature in our modern anthologies, were sung as the common music and sentiment of the people.

We have far to travel before our different levels of society share again, as during the reign of the first Elizabeth, a common interest in the arts. We have, however, at least progressed some distance from that condition which so depressed Camille Pissarro on first arriving in England in 1871, when he wrote despairingly to France: 'Here there is no art at all; everything is commerce'. This condemnation, which has been so often made from first impressions, has never, of course, been strictly true. We have never been wholly a nation of shopkeepers. We have always had some counterbalancing interests which have enabled us to keep our native commonsense, even though those interests may seem slightly comic to the cultivated foreigner.

I remember enquiring from an Inspector at the Ministry of Education, whether the cultural tendencies of the general public could be discerned through their attendance at night schools and similar institutions. I asked him how the numbers of those attending classes of cultural value compared with those attending classes of a purely recreational nature. He replied that, at a large evening institute he had recently inspected, the attendance was three for public affairs and fifty for tropical fish. It is a proportion which I regarded then, and still regard, as wholly salutary in its civilized scale of values. There is a lot to be said for the prize goldfish, the prize marrow and the prize rabbit.

But it is the arts which can provide us with the necessary stability and balance in this age of disintegration and technological change. State patronage is new. There have been many critics of the present Government for not having substantially reduced its vote to the Arts Council. I cannot conceive that future governments in our time will be able appreciably to increase that vote, in view of commitments for defence and of the general level of taxation.

The local authority is also under the scrutiny of its ratepayers; but its real

disadvantage is that it must work through the judgment of committees. It is difficult for a committee to be bold and adventurous, to combine taste with sound financial judgment. Arthur Quiller Couch once remarked: 'If you think a public meeting can compose a ballad, just call one and see'. It is equally difficult for a committee to select a work of art, as the peripatetic fate of some of the works of Epstein and Henry Moore bear witness. Not without justification, Sir David Eccles warned the burgesses of the City of London against a preference for 'fat and mediocre neo-Georgian' architecture, for the apotheosis of the average and the safe is the characteristic achievement of most committees, and particularly of public authorities, as my Chairman said in his oration on *The Seeing Eye*, recently delivered here:

Taste is personal, is idiosyncratic—the individual expresses and commits himself, nobody else. Fashion is the surrender of the individual to a committee. True, your own taste may be the same as the taste of influential others, so that, between you, you may affect fashion. But Taste is individual; Fashion is an arbitration, or a compulsion, and sometimes—sometimes—even a trade conspiracy.

Industry is not, of course, free from scrutiny. Both its shareholders and its employees have an interest in the disposition of the profits. No business could long indulge in an indiscriminate scattering of its profits among the arts. But profitable businesses, rightly led, have certainly more freedom than the State to decide what direction patronage could take. The managing director of a company will, generally and in the long run, get the board of directors he deserves. One who is appreciative of the arts should, if he has won the confidence of his board in other ways, be able to gain their support for the patronage he wishes to exercise, and freedom to exercise it in the directions he thinks appropriate.

Already businesses have become patrons. Sculptors have been commissioned to focus attention on a commercial building and to provide relief for the eyes of school children in new schools; artists have been commissioned to execute murals, to paint pictures to hang on the walls of board rooms and canteens. I imagine that those commissioned by the Shell Company will decorate the walls of its offices at home and abroad. Sir Colin Anderson has used his taste and understanding of contemporary art in the decoration of his ships, and you have justly acknowledged his patronage of living artists by the award of your Bicentenary Medal.

There is also the whole field of industrial and commercial art, which provides a not-inconsiderable income for the successful artists who accept its discipline in return for a more assured and comfortable way of life than falls to the lot of the fine artist. I regard those artists and that form of art as outside the scope of my paper. They perform an indispensable service to industry in designing products, in advertising them and in packaging them; but the work must be disciplined to the requirements of the industry. It is subject as well to fashion and to immediate requirements. As Russell Lynes has acutely discerned in his book on the American *Tastemakers*: the 'Industrial designers must be experts in the

*clichés of taste*'. The gifts which make for success in the commercial and industrial arts are very different from those which make an artist capable of those 'moments of vision', as Sir Kenneth Clark called them, in his Romanes lecture last year.

Such are the accepted forms of patronage. To-day I want to suggest a method which, if administered with imagination and understanding, would combine the most prudent commercial virtues with a genuine patronage of the arts. It would be a form of advertising, but without those restrictions which direct advertising of necessity imposes on the artist. My suggestion concerns the larger field of public relations.

About £300,000,000 will be spent this year on advertising in Great Britain. Of this amount I should estimate that at least £30,000,000 will be spent on what has come to be known as 'prestige' advertising. Its purpose is to create a favourable impression of the status and quality of an industry, a business or of a brand name. It does not give specific information about the goods sold by the business or under the brand name. It builds up a background against which the names are impressed on the public mind. This form of advertising is being used increasingly by business and industry in this country, not only by the manufacturers of branded goods but also, since the war, by the heavy and processing industries, who have found it desirable to inform the nation as a whole of their contribution to our industrial recovery and of their plans for future development, for research and for increased production; in short, to keep their names and reputation in the public eye.

Prestige advertising sets out deliberately to court the attention of that influential minority of the public which can be described as 'the leadership group', or 'the directive *élite*'. They are the intelligent, the sophisticated and the cultivated, mainly found in the professional and managerial classes. Broadly speaking, they set the standards of taste and fashion which all other grades of society follow. They confer the hall-mark. What this group accepts as the best will be accepted as the best by the large majority of people who do not, as a rule, form such judgments on taste for themselves, but tend to take them ready-made on the authority of those socially above them. This group of leaders is not confined to one class, but draws on the whole field of discriminating people interested in and accustomed to handling ideas.

I want to suggest that some of the vast sum spent on this form of advertising in this country should be diverted into the patronage of the arts, with the courting of 'the directive *élite*' as its utilitarian purpose. As far as business is concerned, it is a means of advertisement, though none the worse for that. Much patronage in the past, even aristocratic patronage, has not lacked an element of self-advertisement. I see no reason why a flourishing industrial firm should not sponsor a series of concerts, a festival of opera, or ballet, similar to the festivals held at York, Norwich, King's Lynn and Aldeburgh; guarantee a repertory theatre against loss (and it should be remembered that the first repertory theatre in Manchester was founded by Miss Horniman on profits from the sale of tea); or subsidize an artist or artists of its choice. For the individual visual artist, what I have in mind is the kind of patronage once given by Mrs. Behrend to

Stanley Spencer. He was paid a regular income over a period of years while he painted the commemorative chapel at Burghclere. It was not demanded that the painting should be finished quickly, or done in a particular way. The artist was thus enabled to live without material cares while he accomplished his task as his creative genius moved him.

Business and industry could, I believe, follow this example. Many firms employ fine artists for occasional advertising, writing and packaging services. I see no reason why such firms should not contract such artists to them for a reasonable period of time, paying them a regular income, but absorbing only a relatively small proportion of their working time on these services and leaving them free, financially and spiritually, to paint or draw, write or sculpt, for the sheer love of creation. A moderate regular income, enough to sustain and stimulate, can, I believe, encourage and develop the powers of an artist in a most fruitful way. It is a form of patronage likely to prove far more effective than the sporadic and limited patronage of State-subsidized bodies, such as the Arts Council, the British Council, and the Contemporary Art Society. It has been estimated that the Arts Council's purchases over the past nine years average £19 per artist a year. How can that beggarly amount keep any artist alive?

I do not intend, by this comment, to denigrate in any way the patronage which the Arts Council has exercised within the scope of its limited resources. It has, indeed, in this and in other ways set a pattern of patronage which industry might well follow.

As for the other arts—music, opera, ballet and the theatre—patronage can best be exercised through a guarantee against loss, or through a subsidy, since all these arts are able to draw receipts from the public.

How much money would a business have to allocate for these various forms of patronage? For an individual young artist a business should not, I think, envisage a sum under £1,000 a year. For the other forms I must use as a yardstick the grants and subsidies made by the Arts Council. Its expenditure, in round figures, last year was, on opera and ballet £370,000; on music, including grants to all our outstanding orchestras which enjoy an international reputation, £83,500; to drama, including the London and Bristol Old Vics and about twenty provincial repertory theatres, £66,000; on art a mere £3,400, and on festivals £3,200. Consider these figures against those I have given for prestige advertising expenditures in this country in one year.

Mæcenās is immortalized through his patronage of Virgil and of Horace. Through him Horace enjoyed independence. He not only suggested the subject of *The Georgics* to Virgil, but provided him with the leisure to write them. He enjoys no fame for his own works. The resources of industry are fabulous compared with his. May not some industries, or some companies within an industry, enjoy a Mæcenaen immortality, not for what they have achieved themselves, but for what they have enabled others to achieve?

I believe that the only string attached to this form of patronage should be that of quality. With that proviso, the persons or the organizations so patronized should be free to choose their own programmes and devise their own forms.

What the arts ask of their patrons is only the means and the encouragement to live. In the visual arts, a subject may sometimes be set, though its discipline need not be hampering. Of form, the Bishop of Chichester said in his recent broadcast: 'Once the artist has been chosen, the Church should give him freedom in the exercise of his art'. This is another example which business might emulate.

Patronage should give neither State, nor local authority, nor industry nor business, the right to act as Commissar of the arts. The art critic of the *New Statesman and Nation*, in his review of the Arts Council's exhibition, urged that it should 'not be a charitable, advisory aunt to the arts, but the standard bearer of an altogether new social conception of public art . . . it should buy works because they fit into schemes of didactic, explanatory exhibitions'. Nothing is further from my conception of the rôle of business as patron of the arts. The only return which the patron should expect from his patronage is that of pleasure in a work of art well-executed. Business and industry—because they are concerned with returns—may also cherish the reasonable hope that the public will associate their names with quality in their products, as well as in their patronage. The patron cannot demand anything more definite than this. It has been said that to a business man 'a sales curve bending upwards is one of the world's most beautiful pictures'. No instrument has yet been devised to measure how far indirect advertising will send this curve soaring into prosperity. Of one thing, however, we can be certain: that patronage cannot be ignored as one of those imponderables which collectively bring commercial reward.

Nor do I think that any validity would attach to a suggestion that business should patronize the arts as a form of investment. As an investment in prestige it certainly can be expected to pay dividends; as an investment for future realisation, probably it has no value. Only posterity can decide the future cash values of art. Nor do the same reasons hold good for industry as may influence an individual. A business declining towards bankruptcy can hardly save itself by realizing the value of its art gallery. By its very nature, industry is particularly free of this consideration. It can 'back its fancy' and let posterity take care of itself.

In spite of Dr. Johnson, I have completed my course. The man who to-day leads a large industrial concern will be wise to consider how best he may exercise patronage of the arts. Unlike Lord Chesterfield, he must expect neither to support with insolence nor to be paid with flattery—indeed, he may expect no personal rewards whatsoever save a glowing conscience. His faith will be that of Dubedat, the artist in Shaw's *Doctor's Dilemma*: 'I believe in Michelangelo, Velazquez and Rembrandt, in the might of design, the mystery of colour, the redemption of all things by Beauty everlasting'.

Yet the business man who inherits the social obligation of patronage may perhaps be remembered by posterity with gratitude. 'Do you really expect to know the great merchants of Renaissance Europe', wrote Marc Bloch in his essay on *Historical Analysis*, 'vendors of cloth or spices, monopolists in copper, mercury or alum, bankers of kings and the Emperor, by knowing their

merchandise alone? Bear in mind that they were painted by Holbein, that they read Erasmus or Luther'.

### DISCUSSION

MR. D. CLEGHORN THOMSON: Mr. Hooper quoted from that very stimulating book, *The Demon of Progress in the Arts*. In that same book, Wyndham Lewis talks about that strange urge which induces artists to fly from the ordinary world and take up residence in the unwatered moon. A strange person to take this attitude, Wyndham Lewis, but I feel it illustrates the point that this divorce and isolation do exist, and that artists very frequently seek that strange separate world. Industry can help break into this isolation better than any ordinary citizen can do. If the artists realized there was an outstretched hand I think they would not persist so much in their code-language. I know that patronage takes imagination, and I also know that if it is administered by committees it is apt to have terrible results; democratic voting leads to the lowest common denominator.

I agree very much with what Mr. Hooper has said. Business men can also help artists with publicity, and with the presentation and promotion of their sales.

MR. JOSEPH COMPTON, C.B.E.: What Mr. Hooper has told us this afternoon has been inspiring and encouraging. I can see little help forthcoming for the development of the arts unless industry accepts some responsibility for their assistance. The Arts Council cannot go on increasing its grants to any significant extent—there is no prospect of that—and the private patron is finding his capacity to help increasingly limited. The possibilities, therefore, for opera or symphony concerts or for painting are beginning to look pretty grim, and I cannot see where support for them can be forthcoming except from industry, which can help while itself benefiting from doing so. What Mr. Hooper has said to-day has something of hieratic force. I wish I could see his scheme being applied for the assistance of poetry, for there is reason to be concerned about its future. What we have heard to-day offers a new prospect for the arts and will, I hope, have vital consequences.

THE CHAIRMAN: As you know, Mr. Compton is a Member of the Arts Council, which gives his words about that side of the topic a particular value. He has also organized the Poetry Book Society, which aims at giving an assured market for the best among the new books of poetry.

MR. JOHN CRISFORD: I suggest that one quite simple way in which industry, even small industry, might help the arts would be to take space in the journals which themselves support the arts. It would be a simple matter for any industrial firm to advise its advertising agent to suggest the names of journals which would accept the advertisements. Even a very small contribution such as £25 per year, multiplied many times by a number of firms, would encourage the Editor of that journal, and in many cases save it from disaster.

THE CHAIRMAN: Would Mr. Ashley Havinden have something to say about the assumption, which I think was a little too ready in Mr. Hooper's paper, that the artist suffers from the discipline of having to work for commerce? I do not mean work in the high patronage sense that Mr. Hooper has proposed, but such work as decorating a wall or designing an advertisement. Is he at a loss because of the discipline of commerce, or is he improved by it?

MR. ASHLEY HAVINDEN, O.B.E., R.D.I.: Undoubtedly, the artist of vitality cannot live in a nostalgic world of yesterday, but must involve himself in the commercial and industrial activities which are increasingly dominating the everyday life of the community. In the present state of affairs, it is business enterprise which keeps people



employed and thus keeps the community going. It can also give people a purpose in life. If that purpose is an inspiring one, then I think it will encourage the art and craft qualities that have always emerged when men are constructively engaged.

We have to beware to-day of the cruder expressions of business activity—such as poorly designed products, cheap looking packaging, dreary shops, ugly office buildings and factories, bad display lettering and vulgar advertising—which can bring so much ugliness into our everyday surroundings. Regarding advertising, in which I am engaged, I have often heard the 'hard selling school' of business men say that an advertisement is good because it is bad: meaning that the crude, second rate design is what makes it good advertising! It seems ridiculous that if a thing is bad it can in any way be good. The implication that good design in advertising is bad business is a terrible one! It is related to this awful word 'selling', which is associated in most people's minds with getting rid of something one does not want, to somebody who will not want it either when he has bought it. Advertising is the art of communicating to the public the qualities of available products and services. It is part of good public relations, and properly used can assist in building great reputations for companies sincerely trying to serve the public. Obviously, the work of our best artists, designers and architects is necessary to the development of modern business. And it is through appreciation of this fact, as a result of the inspiring leadership of leading business men like Mr. Hooper, that commercial activity has the greatest chance of improving the appearance of everyday things—instead of debasing them.

Many business men think great artists are impossible to work with, because they are unpractical and unbusinesslike. Possibly they have never seen such men at work. I have had the privilege of knowing Henry Moore for many years; to see him at work is a revelation of system, great organizing ability, and extreme practicality. No artist, great or small, can realize his ideas effectively without the most constructive analysis of the problem which they pose, and the most careful and businesslike preliminary planning. If the discipline of the problem is not posed from outside in the form of a commission, it will be inherent in the artist's self-imposed limitations. In my view not only is the work of the artist improved by the discipline of exact problems, but also such discipline is essential if the result is to be of any value at all.

MISS JOAN WHITE: I am an actress and a producer, and I should like to make a special plea on behalf of the theatre, particularly in the provinces. As everybody knows, television is already hitting it rather badly and now commercial television is coming, in which Mr. Hooper for one is very interested, as no doubt all business folk will be.

I have recently been connected with a theatre in the north, the prettiest theatre in Manchester, which had to close because of lack of patronage. We could have maintained our good policy had we had business and industry behind us. With their support we could maintain a high standard of presentation and have really good artists. Most weekly repertory theatres pay £15 per week to an artist who works as leading man or woman year after year. That means being in the theatre from 10 a.m. till 10 p.m., possibly later. That is the top salary, the other salaries vary down to about £5 a week. As the last speaker pointed out, we in the theatre can only benefit by security not suffering.

SIR ERNEST GOODALE, C.B.E., M.C. (A Vice-President of the Society): I am just wondering whether I could resolve the problem of encouraging, as a business man in a relatively small business, the arts, including the theatre, and at the same time keep my costs down so as to be competitive in the export markets. I think some of the big concerns of this country are doing a fine job in encouraging the arts in many ways. Some of us are doing our best to encourage industrial art in relation to our several businesses; others are also encouraging the artist less directly through other organizations, such as the City Livery Companies, who have commissioned artists

in the creation of beautiful pieces of plate and so on. To what extent a business can encourage the local repertory theatre in the provinces is doubtful.

**THE LECTURER:** Industrial art is a very obvious and a very important form of patronage. In my experience, however, it often prevents an artist from accomplishing all that he could achieve in pure creative art. An artist has to be very strong-minded indeed, when he is working under the discipline of industrial needs, to make time for the purely creative—and doubtfully remunerative—arts.

I recently asked a young artist whether I could see some of his recent paintings. When I went to his studio he showed me a picture which I thought that I had seen before in an exhibition. He replied to my questioning, 'I have to confess that I have been so busy with my industrial commitments that I have not been able to paint a picture for three years—that is the last I painted'. I have a high regard for that young man's present ability, and also for his potentialities as a creative artist and I cannot blame him for devoting his time to work which secures for him an increasing income and enables him to enjoy the luxuries of life.

A further point I want to make is on the subject of the sponsorship of a festival or some other local enterprise by a business. Mr. Havinden stressed the fact that business is changing, very rapidly, in its status and its influence on our lives. The business unit, as Peter Drucker the American writer has said, is the most truly representative social institution in western civilization. Business to-day must understand and maintain its social obligations. It is still considered very reasonable and proper that a business should supply its workers with magnificent sports grounds and pavilions, and that the expenditure should be a chargeable expense. I can see little difference in kind, though much in degree, between that sort of investment and the sponsoring of a local festival or repertory theatre. A firm doing such a thing would enhance its local reputation, and would stand a good chance of attracting to its management able young men who would appreciate working for a firm which gave evidence of enterprising and forward-looking policies. I am prepared to argue, quite strongly, that this form of patronage has a business advantage. The price of a product is affected not only by the cost of materials, plant, and labour, but by the morale of the business, and the type of labour attracted to it, which has such a powerful influence on output. The outside enterprises of a business have a vital influence on its internal economies.

**THE CHAIRMAN:** Does Mr. Hooper think that an Inspector of Taxes would allow the patronage by a business concern of a repertory company or of an orchestra to rank as a cost of the business?

**THE LECTURER:** I think that I shall know the answer fairly soon. I have an experiment on hand which will attract the attention of the revenue authorities, and I shall be interested to see how the decision goes. I shall be prepared to argue the case with them, on the grounds that the artistic endeavour which is being patronized is sufficiently well known to constitute a prestige advantage to my business.

I have spent a good many thousands a year on advertisements in which neither the name of the firm, nor of the products we make, are mentioned at all. I am always having to prevent artists and copywriters from including these proper names in their work—they are disturbed at doing an advertising job which does not seem to advertise. This form of publicity is a trick of course, but so far it has been a successful one—our name is publicized in that of an invented county.

I do not know how much business this form of advertising brings to us, and I do not believe that it is susceptible to proof, in spite of the claims of many organizations that they can establish a relationship between money spent in advertising and returns in the form of custom. I refer to prestige advertising, and not to the direct advertisement that a certain shop will sell a certain number of hats at a special price

on a Monday morning. That is communication! However, our form of advertising does not seem to have done us any harm because we are selling more of our products each year.

My conclusion is that if a business chooses to associate its name with a form of art which is of a quality which will impress the public mind, and so act as a form of advertisement for that business, then I think that the money so spent should be regarded as a proper, and therefore chargeable, advertising expense.

THE CHAIRMAN: I would rejoice to see the big companies spending some of their prestige money on linking their names with some necessary artistic effort. I also have the feeling that it is very important that we as individuals should, when we can, back our fancy—ours, not anybody else's—by buying pictures that we like, when we like, and for the duration of our liking. I want to protest against the view that seems to underlie all arguments, that it is generally things that last for ever in good esteem that are good things. Things that are good for their day and age, your taste to-day, or mine to-morrow—these are good, and it does not matter whether our children and grandchildren will for a time repudiate them. Let us enjoy our own taste up to the full, though that taste be inevitably a changing one.

I am thinking of what Mr. Hooper said about the danger to the artist of being lured by commerce into doing work which he considers inferior. My experience of employing artists in the humdrum of advertising is that they too resolutely refuse to compromise with their high creative genius and will not come down to the earth of industry. It is only in the last hundred or hundred and fifty years that artists have gone up on their pedestals, at the top of their ivory towers. Artists used to be honest working chaps, who would decorate a wall of a house or an altar, or paint a picture to precise requirements; and if they felt that their genius wanted to do something different from what their patron wanted then they did it in the evenings. Less than a hundred years ago, Academicians of eminence went a tour of towns like Birmingham and Wolverhampton to paint to order on *papier-mâché* tables and screens. I think that the artist must come to meet the industrialist at least half way if the industrialist is to be persuaded to go a long way to meet him. Part of the puzzle, part of the problem, of the six hundred who wrote to Professor Richardson for advice on picture-buying is the intolerable problems that the artist of to-day sets the unstudious wellwisher of art. Every month a new trick is devised. You, Sir, may paint your pictures by spreading your canvas on the floor and treading on your tubes of paint; or you will think up something else to tease our unfortunate consciousness. Although I concede that there may sometimes be values in variety and experiment, you must not expect to find an assured and constant public opinion about painting when the public's leg is constantly being pulled or the tube of paint is being pressed down the back of his neck.

Mr. Hooper, you have given us a grand speech and some substantial hopes, and you, if anyone, are the sort of person to persuade industrialists to adopt your enlarged and liberal views. This is going to be a difficult embassy, and I am sure this audience relies on you to take it on successfully.

*A vote of thanks to the Lecturer was carried with acclamation, and the meeting then ended.*

## GENERAL NOTES

## THE ROYAL ACADEMY

It is agreeable to repeat the view, which one has already expressed with conviction elsewhere, that this summer exhibition of the Royal Academy is above the average of recent years, with interesting pictures more widely dispersed throughout the galleries. It is particularly agreeable to say that in these pages, because the Council of this Society includes, of course, the Academy's recently elected President, Professor A. E. Richardson and, indeed, another distinguished contributor, Professor Robin Darwin, a Principal whose teaching staff has done so much to invigorate the Academy since the war. Not for many years has it been true to say, as one can now, that the most serious and rewarding work in the exhibition comes, in very large measure, from Academy members and associates; and the recent election of Mr. L. S. Lowry, Mr. Carel Weight, and Mr. Allan Gwynne-Jones may be considered a further accession of strength.

It is with less satisfaction that one turns to consider the two portraits of the Queen, whose vitality and grace demand a Gainsborough, and must needs submit to the official portraitists of the day. The head in Signor Annigoni's smooth study is not without a dignity of poise and expression; but the total effect of the painting in which the Queen, posed against an Italianate landscape, appears wrapped in the Garter Mantle as though it were a beach-robe, may be judged unconvincing, not to say meretricious. Mr. Simon Elwes' painting, while more freely handled and with some suggestion of the late Tintoretto in the background drapery on the left, remains a valiant failure, not only because the head bears practically no resemblance, but also because there is no feeling of air circulating round the figure, cut out against a heavy curtain. The task, of course, is a very formidable one, and one can only regret that hitherto the difficulties have appeared insurmountable.

So, too, for the critic, is the task of reviewing 1,441 works, and indeed to attempt it is not only presumptuous, but impossible. Nevertheless, it is clear that the most commendable, as it is also the largest painting here, is Professor Rodrigo Moynihan's assembly-piece of the *Penguin Editors*, a group most skilfully disposed in depth, and painted in subdued tones with all the conscientiousness of a former Euston Road member. Very different in kind, but no less impressive as showing the artist's power of sustaining a large and intricate design, are Mr. Stanley Spencer's two strange, yet compelling canvases in his cycle of works representing the effect on the riverside listeners of an (invisible) *Christ preaching at Cookham Regatta*, paintings whose impact might have been enhanced had they been hung together. As different again, but hardly less stimulating in this company, are the social satires of Mr. Ruskin Spear, who comments with irony, and a brilliant palette, both on a fashion parade and the baffling nature of abstract art to the uninitiated.

Besides these subject-pictures, there are many good portraits this year, among others from Mr. Henry Lamb and Mr. R. O. Dunlop, both admirably seen in discerning self-portraits, as well as from Professor Moynihan, Mr. James Fitton, and Mr. Robert Buhler. In Galleries VII and



[By courtesy of the Royal Academy of Arts]

*Gloxinia* by Augustus John, R.A.  
Purchased under the terms of the  
Chantry Bequest

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VIII the mood changes, as usual, to one of more obvious experiment, though that is not to say that the works are thereby any more rewarding than those that have been mentioned. Indeed, it must be owned that the vitality in these rooms rather often appears forced, and the oddity unnaturally strained, so that the prevailing impression is distinctly less encouraging than might be obtained at a London Group or Young Contemporary exhibition, to which these two galleries have lately seemed to aspire. Mr. John Minton's *The Survivors*, a painting of sun-scorched men clinging to a raft, possibly inspired by Géricault's *Raft of the Medusa*, painted in a hard stylized mode which does not preclude the communication of a genuine feeling, is one of the more absorbing works in this north-east corner, while Mr. Max Chapman's nude, *On the Couch*, and Mr. Julian Trevelyan's *Oxen Ploughing* also deserve study.



[By courtesy of the Royal Academy of Arts]

*Oxen Ploughing by Julian Trevelyan*

Though there are sculptors here as questing as Mr. John Skeaping and Mr. Willi Soukop, and as promising as young Mr. Sydney Harpley who is still exploring an Italianate vein, the sculptures show something of a decline this summer. The standard of drawings is well maintained, however, and the water-colours enjoy a vitalizing inflow of Pitchforths, Nashs, and Bawdens. As welcome is the innovation of hanging more paintings, and certainly better ones, in the vestibule, so that they confront the visitor at the top of the stairs and engage him before he passes into the first gallery to join the queue in front of one of Sir Winston Churchill's exhibits. Even more significant, no doubt, is the effort that has been made this year to draw attention to the architectural designs, which actually overflow into part of Gallery X. The works of most consequence or interest include Dr. J. L. Martin's sports centre for the London County Council on the Crystal Palace site, illustrated by a large model, Mr. Louis de Soissons' more debatable layout for the George VI memorial between the Mall and Carlton Gardens, and two designs by Professor Richardson, including that for Stone's Chop House. The exhibition has, in general, been very well hung, and deserves, as it will receive, a wide attendance.

NEVILLE WALLIS

JUNIOR ASTRONOMICAL SOCIETY

Membership of the Junior Astronomical Society, which has been in existence for two years, is open to amateurs of astronomy of all ages. Its Journal, *The Junior Astronomer*, is published monthly, and contains reports of meetings of regional groups, and articles by individual members. Particulars of membership may be obtained from the Hon. Treasurer, H. J. Lewis, F.R.A.S., 96 Moring Road, S.W.17.

HUNTING MOVEMENT OF RAIL VEHICLES COMPETITION

A Competition is being held, by the Office for Research and Experiments of the International Union of Railways, with the object of finding solutions to the problem of the hunting movements of rail vehicles. Any person or research organization may participate. Applications should be made before 30th June, 1955, to: The President of the Office for Research and Experiments, International Union of Railways, Moreelspark 1, Utrecht, Netherlands. (Fellows may be interested to know that the President is Mr. F. Q. den Hollander, a Fellow who lectured to the Society earlier this year.)

## PORTRAIT PRIZE

The *Australian Women's Weekly* has announced an international portrait competition with prizes totalling £A2,000. A prize of £A1,500 will be awarded for the best portrait of a woman, or woman with a child, or of a child alone. The remainder of the prize money will be awarded to the best portrait by a woman artist. Portraits may be in oils, water colours, or pastels, and must have been painted during the 12 months preceding the entry dates (25th-30th July, 1955). Full particulars, and entry forms, may be obtained from Australian Consolidated Press, 106 Fleet Street, London, E.C.4.

## UNDERWATER EXPLORATION

The Underwater Explorers' Club is making an expedition to Cyprus and the eastern Mediterranean. Eight members will form the main party, remaining in Cyprus from May to the late autumn, and others will spend shorter periods with them. The venture has arisen from an invitation from the recently formed Cyprus District *Sub-Aqua* Club, which is composed almost entirely of service personnel. The expedition is to explore the sunken city of Salamis, in which important finds have already been made, in particular that of a sixth century B.C. *terra cotta* head of a young woman.

It is hoped that authorities and societies other than those who have already promised their support will be interested in the expedition, and that this will lay the foundation of a British team of scientific divers who will operate in other areas in the future. The offices of the Club are at 2 Thames House, Queen Street Place, London, E.C.4.

## OBITUARY

## LADY DILKE

We record with regret the death, at Hove on 9th May, of Pearl, Lady Dilke, widow of Sir Charles Wentworth Dilke, Bart.

Lady Dilke, whose husband's family had a long connection with the Society, was elected a Fellow of the Society in 1919.

The first Baronet of the same name, who was closely connected with the Great Exhibition of 1851, was Chairman of Council of the Society in 1857-1858.

## MR. L. J. E. HOOPER

We also record with regret the death, in London on 8th May, of Mr. Lewis John Eric Hooper, Chairman of Doulton & Co., Ltd.

He was born on 6th February, 1879, and educated at Marlborough and Magdalen College, Oxford, where he took an honours degree in law. He was called to the Bar by Lincoln's Inn in 1902, in which year he joined the staff of the Royal Doulton pottery. In this he was sustaining a family tradition, for he was a great-grandson of the founder of the pottery. He became a Director of the Company in 1909, Managing Director in 1919, and Chairman in 1925.

The steady growth of Royal Doulton reflected his great qualities of leadership. He was Chairman of the London Potters' Association and of the National Federation of General Stoneware Manufacturers, and also a Vice-President of the Federation of British Industries.

Mr. Hooper was elected a Fellow of the Society in 1925.



## NOTES ON BOOKS

THE LESSON OF JAPANESE ARCHITECTURE. By Jiro Harada. Revised edition. *The Studio*, 1954. 30s

Some of the lessons of Japanese architecture have already been learned and influenced greatly the modern architects of this century: Frank Lloyd Wright, in the nature of his materials and curious decoration; Le Corbusier, in his modules, the virtue of proportion and sliding partitions; Mies van der Rohe, in the juxtaposition of great works of art with simple geometric settings; and all of these architects insofar as the arrangement of nature in the garden and the interior of the architecture are thought of together.

The Buddhist idea of peace within, of meditation and contemplation, the Confucian ideas of intense politeness and formality have not been absorbed into our western culture; the experimental images of Klee and Kandinsky, the work of Picasso stem from another kind of life force. These images do not conjure up words like 'exquisite' and 'peaceful' which Japanese interiors (and often exteriors) do. There is less leading up to an effect. Picasso's work affects you with almost explosive force, full of almost uncontrollable life. So when I look at this beautiful book with its slightly yellow-coloured pages I reflect that we still may learn from it; learn the values of concentration and the beautiful simplicity of giving ourselves entirely to a related effect, and yet personally I do not believe these ideas are enough. I like more humour, vigour, surprise and spontaneous passion—I am groping for the right words—more tension than Japanese architecture can give us.

However, I think that the simplicity and harmony of Japanese architecture still offers many suggestions to the West. I am glad that The Studio Limited have brought out a fresh edition of Jiro Harada's beautiful book.

JANE B. DREW

## SHORT NOTES ON OTHER BOOKS

THE ADVENTURE OF BRITISH FURNITURE, 1851-1951. By David Joel. *Benn*, 1953. 63s

This is a lavishly illustrated account of British furniture in the last century and particularly in the 'twenties and 'thirties. To round off the book are seven appendices. One is a 'chamber of horrors', one gives an account of Royal influence on taste, and one enables three prominent furniture men to criticize the book, whose page-proofs they had seen.

THE VALUE OF GOOD DESIGN. Edited by Alister Maynard. *Glasgow, Council of Industrial Design Scottish Committee*, 1954. 2s

All the papers read at the Scottish Design Congress at Edinburgh in 1954 are here reproduced in a condensed form. In addition, there are 68 photographs of examples of industrial design to illustrate the theme of the papers. These cover every aspect of the function of the industrial designer.

PORTRAITURE OF HORSES. By George Ford Morris. *New York, Fordacre Studios*, 1952.

This is a collection of more than five hundred reproductions, many in colour, of the author's work in many mediums. The vast majority are portraits of horses, thoroughbreds, trotters and others, but there are some portraits of dogs and human beings. There is an accompanying autobiographical text.

THE CONNOISSEUR YEAR BOOK, 1955. *The Connoisseur*, 1954. 21s

This year's volume contains, among many finely illustrated contributions, articles on some famous English houses; five articles from America, and from Portugal a detailed description of the Lisbon Museum's unique coach collection.

## LIBRARY ADDITIONS

## EXHIBITIONS

CASSELL, JOHN—John Cassell's art treasures exhibition: containing engravings of the principal masterpieces of the English, Dutch, Flemish, French, and German schools, with biographical sketches of the painters and critical notices of their productions. *W. Kent & co.*, 1858.

## REFERENCE WORKS

BRITISH STANDARDS INSTITUTION—Letter symbols, signs and abbreviations. Part I: general. *British standards institution*, 1954.

## LIBRARIES, MUSEUMS AND SOCIETIES

REDSTONE, LILIAN JANE and STEER, FRANCIS WILLIAM, *editors*—Local records: their nature and care. . . . *G. Bell and sons*, 1953.

## SCIENCE

CHEVREUL, MICHEL EUGENE—The laws of contrast of colour. . . . New edition. . . . *Routledge, Warne & Routledge*, 1861.

## AGRICULTURE AND GARDENING

SHEPHEARD, PETER—Modern gardens. *Architectural press*, 1953.

## ENGINEERING, TRADE AND INDUSTRY

ALLEN, CECIL JOHN—Switzerland's amazing railways. *Nelson*, 1953.

HENDERSON, WILLIAM OTTO—Britain and industrial Europe, 1750-1870: studies in British influence on the industrial revolution in Western Europe. *Liverpool, Liverpool U.P.*, 1954.

MANCHESTER JOINT RESEARCH COUNCIL—Industry and science: a study of their relationship based on a survey of firms in the Greater Manchester area carried out by the Manchester Joint Research Council, 1950-1953. *Manchester, Manchester U.P.*, 1954.

## INDUSTRIAL AND COMMERCIAL ART AND DESIGN

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## FROM THE JOURNAL OF 1855

VOLUME III. 2nd May, 1855

*From a paper On Juvenile Crime as it Affects Commerce, and the Best Means of Repressing It, by Jelinger Symons, B.A., One of Her Majesty's Inspectors of Schools.*

At Parkhurst prison there is a preliminary probationary stage, which is quasi-penal. I say quasi-penal, because there is no other correctional discipline than that which consists in being confined to cells with books for somewhat less than two hours, chiefly during meal times, the rest of the day being spent in school and exercise, together with the other boys in the same ward. This continues for four months. After this they pass immediately into the industrial wards, where nearly the whole

day is occupied in useful industrial labour. They dine, work, and have short intervals for recreation together. Spade husbandry, cattle tending, brick making, baking, carpentering, painting, blacksmith's work, flax dressing, tailoring, shoemaking and washing, constitute the employments in which they are instructed by skilled persons. Warders constantly superintend them. The chaplains pray with and address them collectively for half an hour every morning, and speak to them individually occasionally. Each prisoner has instruction in school about nine hours in the week (which is too little), and every evening the most deserving lads are allowed to read or write, or converse together in the school-room, for one hour before evening prayers. Each boy has access to the chaplain at pleasure. Punishments are administered also for offences committed in the establishment, with the sanction of the governor, and rewards are given chiefly by means of good conduct and labour marks, which are credited in money earnings to each inmate. Order, neatness, regularity, cleanliness, and obedience, are enforced under a quiet, but exact discipline. The system of industrial training is one of the most perfect in England. It is the life spring of the whole process of reformation. The governor and the chaplains attribute much of the success which attends the institution, to this element. It is certainly peculiarly adapted to the correction of those abnormal and desultory habits which are the great charm and characteristic of vagabond and criminal life. Nothing will thoroughly eradicate this bane, short of systematic labour. Compulsory and habitual industry is indispensable to the cure of a disease in which idleness is incarnate, and of which it is often the root.

### *Some Activities of Other Societies and Organizations*

#### MEETINGS

- MON. 16 MAY. London School of Economics and Political Science, Houghton Street, Aldwych, W.C.2. 5 p.m. W. N. Medlicott: *The Scope and Study of International History*.
- TUES. 17 MAY. British Architects, Royal Institute of, 66 Portland Place, W.1. 6 p.m. Professor Sir William Holford: *Conditions of Building in City Centres*.
- Civil Engineers, Institution of, Great George Street, S.W.1. 5.30 p.m. A. J. H. Clayton: *Working Capacity of Roads*.
- WED. 18 MAY. Meteorological Society, Royal, 49 Cromwell Road, S.W.7. 5 p.m. 1 (a) E. T. Pierce: *Electrostatic Field Changes due to Lightning Discharges*. (b) *The Development of Lightning Discharges*. (2) R. F. Jones: *Radar Echoes from Lightning*.
- Microscopical Society, Royal, Tavistock House South, Tavistock Square, W.C.1. 5.30 p.m. A. J. Cruise: *Morphological Variants in Mammalian Connective Tissue Fibres*.
- THURS. 19 MAY. Anthropological Institute, Royal, 21 Bedford Square, W.C.1. 5.30 p.m. E. R. Leach: *Land Tenure in a Sinhalese Village, North Central Province, Ceylon*.
- Chemical Society, at the Chemistry Lecture Theatre, Leeds University, 6.30 p.m. Professor H. C. Brown: *Chemical Effects of Steric Strain*.
- Civil Engineers, Institution of, Great George Street, S.W.1. 5.30 p.m. D. H. Brook and R. Westwater: *The Use of Explosives for Demolitions*.
- TUES. 24 MAY. Civil Engineers, Institution of, Great George Street, S.W.1. 5.30 p.m. Sir John Cockroft: *Nuclear Power and World Energy Resources*.
- Endocrinology, Society for, at the Royal Society of Medicine, Wimpole Street, W.1. 5 p.m. Dr. A. Lacassagne: *Endocrine Factors Concerned in the Genesis of Experimental Mammary Carcinoma*.
- International Affairs, Royal Institute of, 10 St. James's Square, S.W.1. 5 p.m. Sir Llewellyn Woodward: *Some Reflections on British Policy, 1939-45*.
- WED. 25 MAY. Italian Institute, 39 Belgrave Square, S.W.1. 6.30 p.m. Miss Ruth Olitsky: *Italian Cities of the Middle Ages and the Renaissance: Siena*.
- THURS. 26 MAY. Chemical Society, at the Chemistry Lecture Theatre, Manchester University, 6.30 p.m. Professor H. C. Brown: *Chemical Effects of Steric Strains*.

#### OTHER ACTIVITIES

- MON. 16 MAY UNTIL SUN. 22 MAY. Imperial Institute, South Kensington, S.W.7. 12.30 p.m., 1.15 p.m. and 3 p.m. Weekdays, 3 p.m. and 4 p.m. Saturdays, 3 p.m., 4 p.m. and 5 p.m. Sundays. Films: *Out Above the Rest—United Kingdom*; *The Changing Earth*; *The Search for Oil*.
- MON. 23 MAY. Geographical Society, Royal, South Kensington, S.W.7. 5.30 p.m. *From Blossom Time to Autumn Frost* (Film).
- MON. 23 MAY UNTIL SUN. 29 MAY. Imperial Institute, South Kensington, S.W.7. 12.30 p.m., 1.15 p.m. and 3 p.m. Weekdays, 3 p.m. and 4 p.m. Saturdays, 3 p.m., 4 p.m. and 5 p.m. Sundays. Films: *Report from South Africa*; *Cape Malaya—South Africa*; *Here are the Glaciers—New Zealand*.
- NOW UNTIL 18 MAY. 3 Northumberland Avenue, Trafalgar Square, W.C.2. *Exhibition of Paintings and Drawings by Pascoal de Souza*.
- NOW UNTIL 19 MAY. The Medici Society, at the Milner Gallery, 7 Grafton Street, W.1. *Needlework Pictures by Contemporary Artists and Pottery by Eleanor Whittall*.
- NOW UNTIL 21 MAY. Wood Engravers, Society of, at the Crafts Centre of Great Britain, 16-17 Hay Hill, W.1. *Exhibition of Wood Engravings and Colour Prints*.
- NOW UNTIL 21 MAY. Daily Express, at the New Burlington Galleries, Old Burlington Street, W.1. *Daily Express Young Artists' Exhibition, 1955*.

